Allamel, Frédéric. "From Builders to Town Dreamers: Some Ethical Considerations in Self-Taught Architecture." Nos. 1-2, 5-15.

_____. "'Prophet' Royal Robertson's Architectural Odyssey: Psycho-Spatial Drama in Three Acts." Nos. 1-2, 152-68.

"Allegorical Architecture: Interpreting the Symbolisms of A. G. Rizzoli," by Kevin Day. Nos. 1-2, 78-99.

"'All of world-kind have been right here': The Theology and Architecture of Rev. H. D. Dennis," by Stephen Young. Nos. 1-2, 100-11.

Andreach, Robert J. "The Missing Five Years and Subjectivity in Beth Henley's *Abundance*." No. 3, 141-50.

Augspurger, Mike. "Heading West: *All the King's Men* and Robert Rossen's Search for the Ideal." No. 3, 51-64.

Barnett, Pamela E. "'Miscegenation,' Rape, and 'Race' in Alice Walker's *Meridian*." No. 3, 65-81.

"Bibliography of the Visual Arts and Architecture, Part XIII," by Judith H. Bonner. Nos. 1-2, 263-77.

Bonner, Judith H. "Bibliography of the Visual Arts and Architecture, Part XIII." Nos. 1-2, 263-77.

Brownlee, James Henry. "Man as Wayfarer: Discourse and Walker Percy's *The Last Gentleman*." No. 3, 96-108.

"Brusque and Exotic: Anthony Quinn, National Identity, and Masculinity, 1951-1966," by Jaime Cárdenas, Jr. No. 4, 175-88.

Cantalupo, Barbara. "Poe's Female Narrators." No. 4, 49-57.

Cárdenas, Jaime, Jr. "Brusque and Exotic: Anthony Quinn, National Identity, and Masculinity, 1951-1966." No. 4, 175-88.

Cardinal, Roger. "The Vulnerability of Outsider Architecture." Nos. 1-2, 169-86.

Chouard, Géraldine. "Ties that Bind: The Poetics of Anger in 'Why I Live at the P.O.' by Eudora Welty." No. 3, 34-50.

"Cocks, Balls, Bats, and Banjos: Masculinity and Competition in the Bluegrass Music of Bill Monroe," by Bill Hardwig. No. 4, 35-48.

"Comic Constructions: Fictions of Mothering in Anne Tyler's *Ladder of Years*," by Heidi Slettedahl Macpherson. No. 3, 130-40.

"Constructing America for German Reconstruction: American Films and Re-education of Occupied Germany, 1945-1947, by Jennifer Fay. No. 4, 87-100.

"A Conversation with John M. Barry," by Huey Guagliardo. No. 4, 67-81.

Day, Kevin. "Allegorical Architecture: Interpreting the Symbolisms of A. G. Rizzoli." Nos. 1-2, 78-99.

"The Death of the Southern Male Gaze: Josephine Humphreys's Cultured Revisionings," by Katherine Henninger. No. 4, 17-34.

Debord, Guy. "On Wild Architecture." Nos. 1-2, 16-18.

Décimo, Mark, and Sandra Persuy. "Megalometallic Hero-Making; or, The Ordinary in the Life of Billy Tripp." Nos. 1-2, 136-51.

"Dr. Evermor's Machine on the Prairie: Art, History, and the Mirror Eye," by Jeffrey R. Hayes. Nos. 1-2, 112-35.

Ellis, Jim. "The Erotics of Citizenship: Derek Jarman's *Jubilee* and Isaac Julien's *Young Soul Rebels*." No. 4, 148-60.

"The Erotics of Citizenship: Derek Jarman's *Jubilee* and Isaac Julien's *Young Soul Rebels*," by Jim Ellis. No. 4, 148-60.

Falicov, Tamara L. "Film Production in Argentina Under Democracy, 1983-1989: *The Official Story* (*La historia oficial*) as an International Film." No. 4, 123-34.

Fay, Jennifer. "Constructing America for German Reconstruction: American Films and Re-education of Occupied Germany, 1945-1947." No. 4, 87-100.
"Film Production in Argentina Under Democracy, 1983-1989: *The Official Story* (*La historia oficial*) as an International Film," by Tamara L. Falicov. No. 4, 123-34.
Foata, Anne. "Tragedy on the Road to Enigma: Ritual Death in Harry Crews's *The Gospel Singer*." No. 4, 58-62.
Folks, Jeffrey J. "Twain and the Garden of the World: Cultural Considerations on the American Frontier." No. 3, 82-95.
Frey, David S. "International Factors in the Growth and Evolution of Hungary's National Sound Film Culture, 1929-33." No. 4, 108-22.
"From Builders to Town Dreamers: Some Ethical Considerations in Self-Taught Architecture," by Frédéric Allamel. Nos. 1-2, 5-15.
Guagliardo, Huey. "A Conversation with John M. Barry." No. 4, 67-81.
Hardwig, Bill. "Cocks, Balls, Bats, and Banjos: Masculinity and Competition in the Bluegrass Music of Bill Monroe." No. 4, 35-48.
Hayes, Jeffrey R. "Dr. Evermor's Machine on the Prairie: Art, History, and the Mirror Eye." Nos. 1-2, 112-35.
"Heading West: *All the King's Men* and Robert Rossen's Search for the Ideal," by Mike Augspuger. No. 3, 51-64.
Henninger, Katherine. "The Death of the Southern Male Gaze: Josephine Humphreys's Cultured Revisionings." No. 4, 17-34.
Hickman, Lisa C. "The Teller's Tale: An Afternoon on Faulkner's *Minmagary*." No. 3, 151-61.
Hobbs, June Hadden. "Tombstone Erotics and Gender in the Graveyards of the South." No. 3, 10-33.
"International Factors in the Growth and Evolution of Hungary's National Sound Film Culture, 1929-33," by David S. Frey. No. 4, 108-22.
Joiner, Dorothy. "The Land of Pasaquan." Nos. 1-2, 71-77.
Juncker, Clara. "A Modern Priscilla: Self-Representation in Mamie Garvin Fields's Carolina Memoir." No. 3, 122-29.
"The Land of Pasaquan," by Dorothy Joiner. Nos. 1-2, 71-77.
Lassus, Bernard. "Live-In Landscapers and the 'démesurable.'" Nos. 1-2, 217-29.
"Live-In Landscapers and the 'démesurable,'" by Bernard Lassus. Nos. 1-2, 217-29.
Loza, Susana. "Orientalism and *Film Noir*: (Un)Mapping Textual Territories and (En)Countering the Narratives." No. 4, 161-74.
Macpherson, Heidi Slettedahl. "Comic Constructions: Fictions of Mothering in Anne Tyler's *Ladder of Years*." No. 3, 130-40.
"Man as Wayfarer: Discourse and Walker Percy's *The Last Gentleman*," by James Henry Brownlee. No. 3, 96-108.
Marelli, Gianfranco. "A New Living Architecture: The Situationists, the Urban Space, the Revolution." Nos. 1-2, 47-65.
Maurice, Jean-François. "The Pebblestones of Freedom." Nos. 1-2, 230-38.
"Megalometallic Hero-Making; or, The Ordinary in the Life of Billy Tripp," by Mark Décimo and Sandra Persuy. Nos. 1-2, 136-51.
Metz, Holly. "Where I Am Going: *Kea's Ark*, Newark, New Jersey." Nos. 1-2, 197-216.
"Mike Nichols's Film Adaptation of *Primary Colors*," by H. Wayne Schuth. No. 4, 63-66.
"'Miscegenation,' Rape, and 'Race' in Alice Walker's *Meridian*," by Pamela E. Barnett. No. 3, 65-81.
"The Missing Five Years and Subjectivity in Beth Henley's *Abundance*," by Robert J. Andreach. No. 3, 141-50.
"A Modern Priscilla: Self-Representation in Mamie Garvin Fields's Carolina Memoir," by Clara Juncker. No. 3, 122-29.
Montpied, Bruno. "Outsider Art, the Situationist Utopia: A Parallel." Nos. 1-2, 19-46.

"Narrative Excess Without a Cause: The Institutional Reception of Hollywood Family Melodrama in 1950s Finland," by John Sundholm. No. 4, 101-07.
"A New Living Architecture: The Situationists, the Urban Space, the Revolution," by Gianfranco Marelli. Nos. 1-2, 47-65.
Nogueira, Claudia Barbosa. "Vanishing Points: Roads and National Identities in Modern Brazilian Film." No. 4, 135-47.
"The Normal Third: A Memoir," by Kenneth Robbins. No. 3, 192-97.
O'Neil, Brian. "Projecting Light into Hollywood's Shadows: Trans/National Cinemas and Cultural Identity." No. 4, 83-86.
"Orientalism and *Film Noir*: (Un)Mapping Textual Territories and (En)Countering the Narratives," by Susana Loza. No. 4, 161-74.
"On Wild Architecture," by Guy Debord. Nos. 1-2, 16-18.
"Outsider Art, the Situationist Utopia: A Parallel," by Bruno Montpied. Nos. 1-2, 19-46.
"The Pebblestones of Freedom," by Jean-François Maurice. Nos. 1-2, 230-38.
Persuy, Sandra, and Mark Décimo. "Megalometallic Hero-Making; or, The Ordinary in the Life of Billy Tripp." Nos. 1-2, 136-51.
"Poe's Female Narrators," by Barbara Cantalupo. No. 4, 49-57.
Potts, James B. "The Shade of Faulkner's Horse: Archetypal Immortality in the Postmodern South." No. 3, 109-21.
"Projecting Light into Hollywood's Shadows: Trans/National Cinemas and Cultural Identity," by Brian O'Neil. No. 4, 83-86.
"'Prophet' Royal Robertson's Architectural Odyssey: Psycho-Spatial Drama in Three Acts," by Frédéric Allamel. Nos. 1-2, 152-68.
Richards, Gary. "Scripting Scarlett O'Goldberg: Margaret Mitchell, Tennessee Williams, and the Production of Southern Jewishness in *The Last Night of Ballyhoo*." No. 4, 5-16.
Robbins, Kenneth. "The Normal Third: A Memoir." No. 3, 192-97.
Ruffin, Paul. "Through With Putting in the Seed." No. 4, 201-02.
Schuth, H. Wayne. "Mike Nichols's Film Adaptation of *Primary Colors*." No. 4, 63-66.
"Scripting Scarlett O'Goldberg: Margaret Mitchell, Tennessee Williams, and the Production of Southern Jewishness in *The Last Night of Ballyhoo*," by Gary Richards. No. 4, 5-16.
"The Shade of Faulkner's Horse: Archetypal Immortality in the Postmodern South," by James B. Potts. No. 3, 109-21.
Snyder, Robert E. "Without Sanctuary: An American Holocaust?" (review essay). No. 3, 162-71.
Sundholm, John. "Narrative Excess Without a Cause: The Institutional Reception of Hollywood Family Melodrama in 1950s Finland." No. 4, 101-07.
"The Teller's Tale: An Afternoon on Faulkner's *Minmagary*," by Lisa C. Hickman. No. 3, 151-61.
Thomsen, Christian W. "Virtually Unlimited Design: Media Artists' Architectural Visions for the 21st Century." Nos. 1-2, 239-61.
"Thoughts on Tyree Guyton's Heidelberg Project," by Jenenne Whitfield. Nos. 1-2, 187-96.
"Through With Putting in the Seed," by Paul Ruffin. No. 4, 201-02.
"Ties that Bind: The Poetics of Anger in 'Why I Live at the P.O.' by Eudora Welty," by Géraldine Chouard. No. 3, 34-50.
"Tombstone Erotics and Gender in the Graveyards of the South," by June Hadden Hobbs. No. 3, 10-33.
"Tragedy on the Road to Enigma: Ritual Death in Harry Crews's *The Gospel Singer*," by Anne Foata. No. 4, 58-62.
"Twain and the Garden of the World: Cultural Considerations on the American Frontier," by Jeffrey J. Folks. No. 3, 82-95.
"Vanishing Points: Roads and National Identities in Modern Brazilian Film," by Claudia Barbosa Nogueira. No. 4, 135-47.
"Virtually Unlimited Design: Media Artists' Architectural Visions for the 21st Century," by Christian W. Thomsen. Nos. 1-2, 239-61.

"The Vulnerability of Outsider Architecture," by Roger Cardinal. Nos. 1-2, 169-86.
"Where I Am Going: *Kea's Ark*, Newark, New Jersey," by Holly Metz. Nos. 1-2, 197-216.
Whitfield, Jenenne. "Thoughts on Tyree Guyton's Heidelberg Project." Nos. 1-2, 187-96.
"Without Sanctuary: An American Holocaust?" (review essay), by Robert E. Snyder. No. 3, 162-71.
Young, Stephen. "'All of world-kind have been right here': The Theology and Architecture of Rev. H. D. Dennis." Nos. 1-2, 100-11.

*BOOKS REVIEWED

Bales, Jack, ed. *Conversations with Willie Morris* (Hugh Ruppersburg). No. 3, 187-88.
Barthelme, Frederick. *The Law of Averages* (Irving Malin). No. 4, 198-99.
Bauer, Margaret Donovan. *The Fiction of Ellen Gilchrist* (Dorie LaRue). Nos. 1-2, 283-84.
Bennett, Barbara. *Understanding Jill McCorkle* (Reginald Abbott). No. 4, 194-96.
Bercaw, Nancy, ed. *Gender and the Southern Body Politic* (Harriette Buchanan). No. 3, 186-87.
Berry, Chad. *Southern Migrants, Northern Exiles* (Dwight B. Billings). No. 3, 177-78.
Cashin, Edward J. *William Bartram and the American Revolution on the Southern Frontier* (Tamara Harvey). No. 3, 183-84.
Clark, William Bedford, ed. *Selected Letters of Robert Penn Warren. Volume One: The Apprentice Years, 1924-1934* (Lucy Ferriss). No. 3, 178-80.
Cohn, Deborah N. *History and Memory in the Two Souths: Recent Southern and Spanish American Fiction* (Sueli Cavendish). No. 3, 180-82.
Davis, Mary Kemp. *Nat Turner Before the Bar of Judgment: Fictional Representations of the Southampton Slave Insurrection* (Christopher Metress). No. 3, 175-77.
Eichelberger, Julia. *Prophets of Recognition: Ideology and the Individual in Novels by Ralph Ellison, Toni Morrison, Saul Bellow, and Eudora Welty* (Géraldine Chouard). No. 3, 173-75.
Giannone, Richard. *Flannery O'Connor: Hermit Novelist* (Dorie LaRue). Nos. 1-2, 281-83.
Gordon, Sarah, ed. *Flannery O'Connor: In Celebration of Genius* (Kelly Gerald). Nos. 1-2, 280-81.
Hart, Henry. *James Dickey: The World as a Lie* (Irving Malin). Nos. 1-2, 287-88.
Jacobs, Philip Walker. *The Life and Photography of Doris Ulmann* (June Hadden Hobbs). No. 4, 189-91.
Kobre, Michael. *Walker Percy's Voices* (Brannon W. Costello). Nos. 1-2, 288-90.
Kolin, Philip C. Williams: A Streetcard Named Desire (Annette J. Saddik). Nos. 1-2, 286-87.
Perkins, Margo V. *Autobiography as Activism: Three Black Women of the Sixties* (Alice Hall Petry). Nos. 1-2, 279-80.
Powell, Lawrence N. *Troubled Memory: Anne Levy, The Holocaust, and David Duke's Louisiana* (Dorie LaRue). Nos. 1-2, 284-86.
Pridgen, Allen. *Walker Percy's Sacramental Landscapes: The Search in the Desert* (Lewis A. Lawson). No. 3, 184-85.
Romines, Ann, ed. *Willa Cather's Southern Connections: New Essays on Cather and the South* (Nicholas Birns). No. 4, 191-92.
Towns, W. Stuart. *Oratory and Rhetoric in the Nineteenth-Century South: A Rhetoric of Defense* (Eric Carl Link). No. 4, 192-94.
_____. *Public Address in the Twentieth-Century South: The Evolution of a Region* (Eric Carl Link). No. 4, 192-94.
Tracey, Karen. *Plots and Proposals: American Women's Fiction, 1850-90* (Alice Hall Petry). No. 4, 196-98.
Welty, Eudora. *Country Churchyards* (June Hadden Hobbs). No. 4, 189-91.

*FILMS REVIEWED

Coen, Joel, dir. *O Brother, Where Art Thou?* (Steven G. Kellman). No. 3, 189-90.
Raimi, Sam, dir. *The Gift* (Steven G. Kellman). No. 3, 190-91.

***Names of reviewers given in parentheses.**